



# THE SOUNDTRACK CLUB

LUKAS KENDALL \* RFD 488 \* VINEYARD HAVEN MA 02568 \* USA

Newsletter #15, November 1991

Please contribute!!!

Hello, and welcome to another issue of the STC. Some of you are reading this as the 2 page newsletter, some as the 8 page newsletter. I have been, in all honesty, disappointed with the few number of members sending in subscription money, but I suppose that will pick up as people realize they aren't getting a real big newsletter anymore. There seems to be a psychological barrier when it comes to putting money in the mail, as opposed to throwing it away on a scratch card or a chicken salad sandwich. Basically, if you can afford two rolls of breath mints a month, you can afford the full newsletter.

What you're missing this month if you haven't returned the form with some money: updated Williams and Goldsmith filmographies, SCORE, Ask Fred, a list of GNP Crescendo soundtracks available, news sections, and a concert list of soundtracks that will be played by performing orchestras all over the world.

Filmography book: Published by Lone Eagle Publishing and compiled by Steven Smith, who did the Bernard Herrmann biography, this is a fantastic 300+ page hardcover reference book. It costs \$30, but I feel it is worth it. Imagine--complete filmographies of every film composer who ever composed, dead or alive, with a film/composer cross-index. The book is unfortunately lacking in two things: 1) Denotations of soundtracks released. 2) Inclusion of TV composers and TV works. However, these two omissions are readily understandable, as they would both take forever to compile and be multi-volumes long. What the book lists are composer names, contact agencies in most cases, and films scored (including TV movies), with a cross-index listing all works in the composer section, not every film ever made, which would again be almost impossible to compile. Lone Eagle also has a variety of director/writer guides which might be worth looking into. Their address is: Lone Eagle Publishing Co. \* 9903 Santa Monica Blvd. #204 \* Beverly Hills, CA 90212-9942 \* USA. The toll free phone order number 1-800-FILM BKS.

Letter-writing campaigns: Did everyone write

in to MCA about Jaws? Hope so. I know I did. This month's target, as promised, is Polydor, which is responsible for a number of classic soundtracks being unavailable, mainly Raiders of the Lost Ark, Indiana Jones and the Temple of Doom, and The Empire Strikes Back, which had half its tracks slashed for its CD release. If you know of other soundtracks Polydor (which is owned by Polygram, which owns MGM, Deutsche Grammophone, and Philips, as well) is sitting on, include those in your letter. Apparently, Polydor put out a double cassette and single CD of Empire so people would have to buy both, which is honestly what people did. Now, it is time to send the message that we want the double play Empire on CD, we want it now, and if Polydor won't do it, let some label like Crescendo do it. If Polydor doesn't re-release these soundtracks on CD, mention how much money they're throwing away. Polydor's address is: Polygram Records, Inc. \* 810 Seventh Avenue \* New York, NY 10019 \* USA. Give 'em hell! Next month--the brothers at Warner.

Stephen M. Fry is still receiving info on his list of film societies throughout the world. I will inform everyone when it is completed, so stay tuned. There seem to be a lot more societies out there than we might have previously thought.

New members/new addresses--Brian Down is now at 2475 Almesbury Avenue \* Brookfield, WI 53045 \* USA. And we have a new member, Chris Shaneyfelt, at: 636 Griffith Dr \* Manhattan, KS 66502 \* USA. About the postal system, and this has happened, if I ever fail to acknowledge a letter or package from you, please contact me again and let me know. Also, until I clear things up with the post office, write to me as Lukas Kendall, not the Soundtrack Club. Thank you, and I apologize for any mix-ups that may and have occurred.

Soundtrack!--Steve Hyland has provided me with new subscription information (meaning you should disregard the info given last month in the handbook). They are: USA/CANADA: \$12/year (cash only, well wrapped bills).

UK: £10/6 issues (cash only, well wrapped bills).

Europe: 500 Belgian Francs, payable by international postal order.

All subscriptions are payable to: Luc Van de Ven \* Astridlaan 171 \* 2800 Mechelen \* BELGIUM. There doesn't seem to be any info at present for Mexico or the rest of the world--I have written to Mr. Van de Ven so I hope to get that information as soon as possible.

Members' Catalog 10-91 edition--Kevin Peacock has completed a third members' catalog with over 1000 titles. So, there's a good chance you'll find what you want there, along with a person to write to. Remember, always always always write first and politely inquire about what you want. A few people have had bad experiences with tapes coming out of the blue with a "please do this, I'm sure you understand" letter, and I am the one who gets the heat. Please don't make being on the catalog a burden for people--write first and ask. Money--This catalog is enormous, and even sending it to a handful of people can cost me \$20 out of my pocket in a flash--therefore, the cost of this catalog, whether you are contributing or just getting one, is \$2 (still less than a fifth the price of any CD). I hate to see this money subject come up again, too, but making me spend all the money when I do most of the work is just not fair. Whether you send your list or update to me or Kevin, please include two little dollar bills. International members--your charge is \$3, please appeal to me personally if getting a postal order for such a small amount is too tedious. I can just imagine enthusiasm for the catalog dropping off completely because of these small little fees, but sending out 22 page catalogs for other people's benefit when it can cost me \$20-30 of my own money in a flash is a line I feel I must draw.

Pen pal list--Tom Morter is currently compiling this, hopefully to be out sometime before next newsletter. Thank you for your participation, and I hope some people sent in some money (I'm only asking \$1 to pay for what might be a hefty xerox & mail fee, again from my own pocket).

## MEMBER COMMUNICATIONS

Listings with significant changes are listed at top with asterisks. Some of these listings are really collecting dust and I may have to cut them if space warrants. Intergalactic Trading Corps, by the way, has sold out of Cocoon, Dune, and Witches of Eastwick on CD, but Krull and Planet of the Apes are only on backorder.

\*Alex Mangual is still looking for original Vangelis music to Blade Runner. Alex also has an offer for people interested in vinyl, as he regularly makes visits to Sounds, a non-mail order LP store in Manhattan, and will try and pick up any LP anyone asks for. If you are interested, you must write Alex directly.

\*Brian Down is now looking for on CD only: Last Starfighter (out-of-print, Southern Cross), Legend (Goldsmith--at Footlight), Raiders of the Lost Ark (out-of-print). Who Framed Roger Rabbit?

(hard to find--one of the CDs Eric Wemmer has for trade), Pacific Heights (available on Varèse), and Diamonds Are Forever (not yet released on CD, but Capitol Records may put it out).

\*DL Bogart has been, and still is, looking for Goblin CD's. Thanks to Steve Hyland, Timetrax, and other sources, he has 6 in possession and another 4 on backorder. Glad to see we're making a difference--if you have any leads towards Goblin CDs please write in.

\*Eric Wemmer has an offer some people may not be able to refuse. He's trading CDs for cassettes or money, details as follows: The following CD's will be traded for either two wanted cassettes, one wanted CD, or 5-8 dollars: The Field, Lifeforce, Once Around, Class Action, Die Hard 2, Music of John Barry. The following are offered

for 3 wanted tapes, 1 wanted CD, or 10 dollars: Papillon, Who Framed Roger Rabbit?, Music For a Darkened Theater. The following are wanted in return, on either tape (original or dub) or CD: The Secret of Nimh, Krull, Field of Dreams, Goldsmith Suites and Themes, Alien, Aliens, Land Before Time, Cocoon, Cocoon II, Psycho II, Twilight Zone: The Movie, Poltergeist, Poltergeist II. Basically, write Eric if you are interested in anything listed here.

\***Jack Lindsay Douglas**, thanks to just about everyone, has got everything he's been looking for except "Flatliners" (non-existent) and "Mission: Impossible," which is coming out soon on GNP.

\***Jeanny Driscoll**'s want list is presumably still for: all ST and SW soundtracks on cassette, any ST pins and also any Starfleet uniforms, 2nd-hand or new, size 38. She will supply tapes and pay postage for anyone who will tape any soundtracks of the following shows: Battlestar Galactica, Star Wars, any ST or ST:TNG. Good news in that Chris Shaneyfelt says he will be happy to pick up or make dubs of the ST & SW soundtracks--Jeanny, write Chris for more details.

\***Jeff Delk** is still looking for videotapes of the following shows: Animated ST, Alien Nation, & Beauty and the Beast. Jeff is getting new MI from Lance Baker. Jeff is now looking for soundtracks of Solarbabies and Space Camp, the latter of which was put out on LP and cassette only.

\***Jeff Szpirglas** is looking for dubs of Dr. Who soundtracks, especially Genesis of the Daleks. Jeff is also looking for dubs of: Naked Gun, Metalstorm: Destruction/Jared Syn (never released), Terror In the Isles (various--never released), Runaway (Goldsmith), and TNG soundtracks. Jeff is currently starting a Dr. Who pen pal fan club, write him if you are interested to receive the introductory newsletter. Jeff--Chris Shaneyfelt can make you a dub of Runaway, write him if you are interested.

\***Jennifer DeMille** is looking for "The Thorn Birds." Music from that score is available on two compilation CDs: 1) Mancini's Greatest Hits, by Erich Kunzel and the Cinci Pops, Telarc 80183. 2) Premier Pops, by Mancini with the Royal Philharmonic, Denon 2320. Both of these CD's are available from Intrada.

\***Mark Kubik** is looking for: Tron (LP only--try Footlight), Watership Down (LP only), Clash of the Titans (LP only), Victor/Victoria (LP only--some music from it featured on CD in Mancini's Greatest Hits), Black Hole (on LP only), Heavy Metal (Mark--Alex Mangual can get a dub of this for you), Dark Crystal (Trevor Jones, on LP only, try STAR), and Dune (CD--sold out at Intergalactic, unfortunately).

\***Melinda Slouber** is looking for NeverEnding Story, Sid & Nancy, and Repo Man on CD--the latter two probably were never released on CD, but a German CD of NEStory did come out, likely available at Intrada. Melinda's also looking for anything by Joey Scarborough, any format okay on that.

\***Neal Tauferner** is still looking for the following 3 soundtracks on CD only: 1) Jungle Book (Rosza)--Neal, Chris Shaneyfelt may be able to get this for you, 2) Manhattan Project (Sarde--on Varèse LP only), 3) Greystoke: Legend of Tarzan (Scott--on Warner LP only). Neal has for trade additional copies on CD of the following. I do not know if he's traded any away since last newsletter, at which time the titles available for trade were: Man On Fire (Scott), Housekeeping (Gibbs), Pirates (3) (Sarde), Zelly & Me (Donnagio), Clan of the Cave Bear (Silvestri), Dominick & Eugene (2) (Jones), Runaway (Goldsmith), Secret of Nimh (Goldsmith), Lionheart Vol. 2 (Goldsmith), Blue Max (Goldsmith)--Neal, Chris Shaneyfelt is willing to trade or pay \$30 for this, Link (Goldsmith), Body Heat (Barry), Crimes of the Heart (Delerue), Amazing Grace & Chuck (Bernstein), Tai Pan (Jarré), Julia & Julia (Jarré).

\***Roger Froilan** wants to know if the following have been released: North By Northwest (available on Varèse from Varèse), Gallipoli (Australian film w/Mel Gibson--not released by itself, but it did end up on a DRG compilation) and any of the George Romero "Dead" films (Day of the Dead is available on a Varèse CD).

\***Thomas Morter** is looking for: 1) A cassette of Silverado (should exist). 2) Monsignor (LP release only--available from Movie Boulevard). 3) NeverEnding Story II--yes this was released, on a Spanish LP and best of all a German CD, available from Intrada. 4) Ewoks--Tom wants cassette version only.

**Al Faison III** is looking for Creepshow, The Shining, Videodrome, and Doctor Who. The first three are available on LP and cassette only. Doctor Who has numerous BBC soundtracks out (available at Star Tech) with a new Silva Screen CD out, "The Curse of Fenrick," with an "EP" CD also out featuring 4 renditions of the theme song.

**Angel Santana** will trade cassettes of Top Gun, Rocky IV, Salsa, Star Trek II, CE3K, and Batman (Prince) for CD's of Alien, Superman II/III, and Supergirl on a 3 tape to 1 CD basis.

**Brian Kursar**'s wants include, all formats: Kickboxer--good news in that Silva Screen will be releasing music from that Van Damme film; Eraserhead--available, try local record store; Highlander and Highlander 2 (foreign)--no idea at present; any foreign Twin Peaks soundtracks (CD only--don't think there were any), and any rare/foreign Twin Peaks memorabilia in general.

**David Fedewa** is looking for soundtracks to the TV shows: Star Trek (classic), Lost in Space, 6 Million \$ Man, Incredible Hulk, and Spider Man. David is also looking for videotapes of the TV show "Emergency" starring Randolph Mamoth. David--Alex Mangual can get dubs of Star Trek for you.

**Don Zahorick** is looking for the TV Mini-Series "Centennial," by John Addison. Unfortunately, it was never released.

**Guy Gordon** is offering to trade on a 3 cassette to 1 CD basis. Cassettes offered are: Delta Force (Silvestri), The Wild Rovers (Goldsmith), The Great Train Robbery (Goldsmith), The River (Williams), Batteries Not Included (Homer), Fletch (Faltermeyer), and The Glass Menagerie (Mancini). CD's wanted are: Blue Max (Goldsmith), Link (Goldsmith), Lionheart Vol 2 (Goldsmith). Guy is also wondering if the following CD's exist: Ladyhawke (Powell--LP only), Thief of Hearts (Faltermeyer--never released), and Silverado (Broughton--LP only).

**Lance Baker** is looking for "The Pirate Movie" and "Funny Girl" on CD and cassette. Pirate Movie definitely exists on cassette and Funny Girl definitely exists on CD--try a local record store.

**Mark Bailey** is, like Brian Down, looking for The Last Starfighter. **Marshall Garnett** is looking for: Lethal Weapon, Octopussy, Die Hard, Robocop, Rambo I, II, III, and The Untouchables. Die Hard was never released, but the others were--Marshall, try Footlight--also Chris Shaneyfelt says he will help you.

**Michael Thompson** has a friend who is intensely into the space program and the America's Cup Race, but is having an awful time finding someone to write to, and exchange videos and articles with (he has a PAL-NTSC converter--very useful!). If you are interested in those subjects, you might want to contact Michael.

**Paul Scherbay** is still looking for a soundtrack to "The Lords of Discipline," which may exist as a rare CBS or Polydor promo.

**Robert Magee** is looking for the following: 1) Force 10 From Navarone (Ron Goodwin)--never released. 2) Spartacus (Alex North--should be everywhere, including Footlight Records). 3) Lord of the Flies (Philippe Sarde--CD at MB). 4) Slipstream (Elmer Bernstein--available on Silva Screen). 5) Watership Down (Angela Morley--LP release only).

**Steve Hyland** is looking for The Rachel Papers, supposedly released on London/Polygram. It would seem to be nonexistent.

**Terry Broz** was looking for Android and Buckaroo Banzai--neither are available, but Jeff Szpirglas has parts of BB on audio tape.

**Thomas Weber** is looking for: 1) "Orca" (1977-Morricone)--released in a variety of LP formats only, it sells for big bucks. 2) "Never Say Never Again," (1983-single)--surprisingly, this did get a full release on LP only from a Japanese label. 3) Dark Star (LP at Movie Boulevard)--this is all dialogue, however, about the same as making an audio tape of the film. 3) Secret of Nimh (try Footlight). 4) Sheena (LP release only)--available at Movie Boulevard. 5) Laserblast--never released. 6) Lionheart Vol. 2 (out-of-print). 7) Conan the Destroyer (LP release only). 8) Clash of the Titans (Rosenthal)--LP release only, available at Movie Boulevard. 9) Road Warrior (at Star Land, all formats).

*To those not receiving SCORE this month, Andy and I realize we might have gone overboard on the review requirements--those requirements are no longer (nor have they ever been) etched in stone. We need all the material we can get--please subscribe and contribute!!!*

## SUBSCRIPTION EXPIRATIONS

Following is a list of members whose subscriptions are expiring either with this newsletter or the next newsletter. If you see your name on this list, it's time to send in some money--\$1 per month US, Canada, Mexico, \$1.50 per month rest of world, payable in American cash or an international postal order only. No subscriptions for more than 6 months in the future, please. If you are reading this full newsletter and your name is not listed below, you have nothing to worry about. I will not be sending out the little subscription forms as sending in the money is not all that complicated and the forms are a pain for me to do. "Yassir Arafat" last month was, by the way, a joke. It seemed like a funny thing to stick in at the time.

November	December
Chris Bittingley	Jeff Delk
Laura Blackwell	Brian Down
Marshall Garmette	Mario Giresi
Michele Hemming	Jonathan Johnson
Robert Magee	Alex Mangual
Jennifer Saylor	Rob Marsh
Brian Kursar	Brian McVickar
	Manuel Olavarria
	Lee Sanders
	Eric Wemmer

## SCORE NEWS

Coming attraction report from Andy Dursin: 1) Grand Canyon (December, Steve Martin, Danny Glover--Lawrence Kasden comic-drama)--James Newton Howard. 2) Prince of Tides	(December, B. Streisand, Nick Nolte)--James Newton Howard. 3) Rush (December--possible Oscar contender about a cop on drugs)--Eric Clapton. 4) Shining Through (December,	Michael Douglas, Melanie Griffith--WWII action thriller). ** Angelo Badalamenti recently had scores rejected to two films, Shattered and Other People's Money.
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## ALBUM NEWS

"The Astral Symphony," produced by Cliff Eidelman, is out, containing no new tracks, unfortunately. I have not seen the CD yet, but it basically contains the major tracks from all five previous Trek films. ** "Star Trek VI," meanwhile, has wound up on MCA for release this December. ** Some more NEW RELEASES are as follows, courtesy Ford Thaxton:	VARESE SARABANDE --Last Butterfly (Alex North's last score) INTRADA --Aces, Iron Eagle III (H. Manfredini) --Oh, Pioneer (Bruce Broughton, TV Movie) BAY CITIES --People Under the Stairs (contains used Don Peake score and rejected Graham Reville score)	Also, Mark McKenzie, orchestrator on Star Trek VI and orchestrator on a number of known scores (such as Young Sherlock Holmes, City Slickers, Kindergarten Cop, and the upcoming Addams Family) is having his score to "Son of Darkness: To Die For II" released on the Prometheus label, a score well worth listening.
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## TNG SOUNDTRACK POLL

Here are slightly updated results (changes in bold print) of the poll I have been taking among TNG fans as to which TNG soundtracks should be released. The scores have to be good, and they have to come from good	episodes. Following is a table of episodes nominated for the next TNG release. For the composer column, DM=Dennis McCarthy, RJ=Ron Jones, JC=Jay Chattaway. This poll is still active so please, do write in and tell me	2-4 good episodes with good scores that you'd like to see on disc, and the results will go directly to Crescendo.
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3 Yesterday's Enterprise	DM	Gordon, Wemmer, Garmette	2 Q Who?	RJ	Paul Scherbaty, Jeff Delk
3 Where No One/Before	RJ	Gordon, Marsh, Wemmer	1 QPid	DM	Guy Gordon
3 Tin Man	JC	Garmette, McVickar, Morter	1 Reunion	RJ	Marshall Garmette
2 11001001	RJ	Guy Gordon, Eric Wemmer	1 We'll Always Have Paris	RJ	Brian McVickar
2 Skin Of Evil	RJ	Eric Wemmer, Tom Morter	1 The Neutral Zone	RJ	Paul Scherbaty
2 Final Mission	RJ	Tom Morter, Brian McVickar	1 Redemption	DM	Jeff Delk
2 Conspiracy	DM	Rob Marsh, Paul Scherbaty	1 Brothers	RJ	Brian McVickar

## CONCERTS

Thanks to Ron Jones, I have gotten in contact with John Waxman, son of Franz Waxman, who handles the renting of film music to bands and orchestras all over the world for performance. So, if you are interested in attending a concert where film music is being performed, as Manuel Olavarria was, apparently, from his Ask Fred question, here is the list of concerts for you. This will hopefully be a monthly list. All concerts subject to change or even cancellation. If you are interested in attending a concert, contact the box office of the respective band/orchestra and inquire--these concerts are for real, and will happen, and there's nothing like hearing your favorite music live.	December 14--Rochester Philharmonic, Rochester, New York, performing It's A Wonderful Life. December 20-21, Pacific Symphony, Irvine, CA, performing the same program as the New Indiana Symphony's on Dec 12. January 7, 1992--Phoenix Symphony Orchestra, Phoenix, Arizona, performing selections from: 1) The Magnificent 7. 2) Dances With Wolves (John Dunbar theme). 3) Lawrence of Arabia. 4) Godfather Waltz. 5) Wizard of Oz Suite. 5) Star Trek II: The Wrath of Khan. January 11-12, 1992--Portland Symphony, Portland, Maine, performing the Orient Express Suite (Richard Rodney Bennett) and Escape From Venice from Indiana Jones and the Last Crusade. January 15-16, 1992--Alabama Symphony Orchestra, Birmingham, Alabama, performing "Baby Elephant Walk" by Henry Mancini. January 16, 1992--Birmingham Sinfonia, Birmingham England, children's benefit concert, performing Old Gringo end credits, selections from Doctor Zhivago, and the Godfather Suite by Nina Rota. January 23, February 21, 1992--University of South Carolina Band, Columbia, South Carolina, James Copenheimer, director, performing the Prince Valiant Suite. February 29, March 6, 1992--same band & place as above, performing the Hunt For Red October. February 27-28, March 23, 1992--Fort Worth Symphony Orchestra, Fort Worth, Texas, performing the Hunt For Red October. March 7, 1992--Saskatoon Symphony Orchestra, Saskatoon, Canada, performing selections from Dances With Wolves. April 1, 1992--Fort Smith Symphony Orchestra, Fort Smith, Arkansas, performing the Raiders march, the Doctor Zhivago prelude, and the Lawrence of Arabia overture.
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## GNP CRESCENDO SOUNDTRACKS AVAILABLE

Following are all the GNP (gross national product?--nope, "Gene Norman Presents") Crescendo soundtracks available directly from Crescendo, as listed in their catalog. This is not all that Crescendo has to offer, by the way, as they also feature a number of other titles of various styles of music, such as "jazz, blues, zydeco, comedy, rock and roll, folk, big band, and popular" as advertised by their 18 page catalog. For a copy of that free catalog, just write Crescendo at: 8400 Sunset Blvd \* Hollywood, CA 90069 \* USA. If you buy one of their soundtracks and receive the post card questionnaire, mail it in--Guy Gordon asked for a New Mission Impossible soundtrack in the suggestions area, and voila, such a CD is soon coming out. There is a toll free order line for you to order, being 1-800-654-7029. CDs are only \$12.95 if you order directly from Crescendo, and tapes and LPs are only \$9.98--buy two records or tapes and get a third free (not applicable to CDs). Most of the below listed soundtracks are available on all formats, except recent releases which were not made in the LP format.

GNPS 2128 - Greatest Science Fiction Hits (conductor: Neil Norman)  
 GNPS 2133 - Greatest Science Fiction Hits II (similar to above)  
 GNPS 2146 - Music from/21st Century (featuring Tangerine Dream)  
 GNPS 2163 - Greatest Science Fiction Hits III

MMRP 2200 - Your Favorite Soap Opera Themes (compilation)  
 GNPS 8006 - Star Trek, Cage/Where No Man... (Alexander Courage)  
 GNPS 8007 - Children of a Lesser God (Michael Convertino)  
 GNPS 8008 - The Time Machine (Russell Garcia)  
 GNPS 8010 - Star Trek Sound FX (original series)  
 GNPS 8011 - Fatal Attraction (Maurice Jarre)  
 GNPS 8012 - Star Trek TNG: Vol 1, Encounter At Farpoint (McCarthy)  
 GNPS 8013 - Platoon Leader (George S. Clinton)  
 GNPS 8014 - FEDS (Randy Edelman)  
 GNPS 8015 - Hellbound: Hellraiser II (Christopher Young)  
 GNPS 8016 - High Spirits (George Fenton)  
 GNPS 8017 - Old Gringo (Lee Holdridge)  
 GNPS 8018 - Friday the 13th: The Series (Fred Mollin)  
 GNPS 8020 - The Handmaid's Tale (Ryuichi Sakamoto)  
 GNPS 8021 - Tales From/Darkside/movie (Harrison, Manzie, various)  
 GNPS 8022 - Star Trek II: The Wrath of Khan (James Horner)  
 GNPS 8023 - Star Trek III: The Search For Spock (James Horner)  
 GNPS 8024 - Alien Nation: The Series (Dorff, Herbstritt, Kurtz)  
 GNPS 8025 - ST Vol 2:Doomsday Machine/Amok Time (Kaplan/Fried)  
 GNPS 8026 - Star Trek TNG: Vol 2, Best of Both Worlds (Ron Jones)  
 GNPS 8027 - Honk, 5 Summer Stories (various)  
 PR 001 - Forbidden Planet (original MGM soundtrack)

## CURRENT SCORES -- From the New York Times of November 3, 1991

29th Street	William Olvis		House Party 2	various	MCA
All I Want for Christmas	Bruce Broughton	Curb	Iron Maze	n/a	
Billy Bathgate	Mark Isham	Milan	Little Man Tate	Mark Isham	Varèse Sarabande
Black Robe	Georges Delerue		Man In the Moon	James Newton Howard	Warner Bros.
Butcher's Wife	n/a		My Own Private Idaho	n/a	
Cape Fear	Elmer Bernstein	MCA	Other People's Money	David Newman	
City of Hope	n/a		Overseas	n/a	
Curly Sue	Georges Delerue	Giant	People Under the Stairs	Don Peake	Bay Cities
The Fisher King	George Fenton	MCA	The Rambling Rose	n/a	
Frankie & Johnny	Marvin Hamlisch		Ricochet	Alan Silvestri	Varèse Sarabande
Highlander 2	Stewart Copeland		Shattered		
The Hitman	n/a		Strictly Business	Michel Colombier	MCA/Uptown
Homocide	n/a		The Year of the Gun	Bill Conti	Milan

### ASK FRED

As promised, here is the return of Ask Fred, where you the members get to ask Fred Mollin, professional film and TV composer, whatever you want. This month, question 1 is from Mike Thompson, questions 2 through 4 are from Manuel Olavarria, and question 5 is from myself.

1) Q: "Which do you find more challenging--writing songs or writing soundtrack scores? And is the latter more restricting?"

A: I find writing songs more challenging because you have no set parameters or guidelines; however, I enjoy writing for film because of the guidelines and parameters. The pictures and the story really motivate my compositional self.

2) Q: "I know you and many other composers like you have very busy schedules which include extensive time devoted to putting together scores for film and television. With this in mind, do you and/or any other composers that you know of ever go on concert tours from city to city or state with an ensemble and perform live in concert halls or arenas. The only time I've ever seen a famous composer perform in front of a live audience is on PBS where John Williams and the Boston Pops Orchestra played several of his hit scores from such films as Jaws and Star

Wars. It would certainly be a joy for me and I am sure many others to see composers like you and John Williams perform live."

A: It would be a dream to be able to conduct an orchestra in a concert of my music score work. I can only hope that somewhere down the road that may be possible.

3) Q: "Many people including music critics would argue that one of the reasons the soundtrack to Robin Hood: Prince of Thieves composed by Michael Kamen is selling so well in record stores is because of the rock song "Everything I Do I Do It For You" by Bryan Adams. Do you agree with this assessment?"

A: I would have to say that the main reason for the sales of the ROBIN HOOD soundtrack is the inclusion of the Bryan Adams hit single. This is not to detract from Michael Kamen's fine work, but the song has broken chart records all over the world. I'm happy for Michael as he co-wrote the song as well.

4) Q: "Is there likely to be a trend where all of a sudden popular music artists like Bryan Adams will start contributing songs to a movie soundtrack which is mostly orchestral in order to boost sales?"

A: I think there has been a trend of putting a name pop artist onto a soundtrack so that the

commercial viability of the package will be enhanced. I have no problem with it if it aesthetically marries to the picture. Sometimes it can seem like a bad afterthought, but it is definitely here to stay.

5) Q: "What do you do when you are asked to score something that you know won't work?"

A: When I am asked to write a cue contrary to my instincts, I will discuss my reservations with the director or producer who suggested it. If it is something that cannot be compromised on, I will be a good soldier and try to make it work the best I can. Sometimes the most left field suggestions can work wonderfully. I think the way that David Lynch worked with Angelo Badalamenti on TWIN PEAKS is proof of that pudding.

Thanks go out as always to those who contributed questions and to Fred for answering them. This column can't exist without your questions, however, so send them in! Fred's current show, Beyond Reality, is doing quite well on USA, at 9PM Fridays, re-run at 10:30PM on Saturdays. If you want to help Fred out, write a letter to USA saying how much you like the show (and the music, hint hint!) and that'll be appreciated. USA's address is: USA Network \* 1230 Avenue of the Americas \* New York, NY 10020 \* USA.

**JERRY GOLDSMITH DISCOGRAPHY - ENCORE PRESENTATION**

I dislike re-runs as much as everyone else, but I promised to fill up eight pages if people sent me money, but what was not sent in was enough material for SCORE to fill up its share of the eight pages. So, here is an encore presentation of a Jerry Goldsmith filmography I ran back in May which most of you			have not seen anyway. It was taken from the thick booklet of the Jerry Goldsmith Suites and Themes CD, and embellished with my own personal knowledge and the Lone Eagle Film Composers guide. Imagine 300 pages of filmographies like this one, and you have an excellent reason to pick up that book. And if			you're willing to pick up that book for \$30, then you should be able to pay for this newsletter at either \$6 or \$9 a half-year, right? I'd like to think Spock himself would be impressed with my logic, but in any case I hope you find the following guide useful.		
Yr	Film	Note	Tora, Tora, Tora			Coma	*	
57	Black Patch		The Traveling Executioner			Damien: Omen II	*	
59	City of Fear		71 Cable Car Murder	TV		Magic		
	Face of a Fugitive		Crawlspac	TV		The Swarm	*	
60	Studs Lonigan		Desperate Mission	TV	79	Alien	*GN, GGN	
61	The General With the Cockeyed I.D.	Documentary	Do Not Fold, Spindle, Or Mutilate	TV		The Great Train Robbery	*	
			Escape From Planet/Apes			Players		
	The Crimebuster		The Homecoming			ST: TMP	*ON, GGN	
62	Freud	*ON	The Last Run	*	80	Caboblanco		
	A Gathering of Eagles		The Mephisto Waltz		81	The Final Conflict	*	
	Lonely Are the Brave		The Wild Rovers	*		Masada	*TVMS	
	The Spiral Road		72 The Culpepper Cattle Co.			Outland	*	
63	Lillies of the Field	*	The Man			Raggedy Man		
	List of Adrian Messenger		The Other			The Salamander		
	The Prize	*	Pursuit	TV	82	The Challenge		
	The Stripper		73 Ace Eli/Roger of the Skies			First Blood	*	
	Take Her, She's Mine		The Don Is Dead			Inchon	*	
64	Fate Is the Hunter		The Going Up of David Lev	TV		Night Crossing	*	
	Rio Conchos		Hawkins on Murder	TV		Poltergeist	*ON	
	Seven Days in May	GGN	One Little Indian			The Secret of Nimh	*	
	Shock Treatment		Papillon	*ON	83	Psycho II	*	
65	The Agony & the Ecstasy	Prologue	Police Story	TV		Twilight Zone: The Movie	*	
	In Harm's Way	*	The Red Pony	TV, EA		Under Fire	*ON, GGN	
	Morituri		Shamus		84	Gremlins	*	
	A Patch of Blue	*ON	74 Chinatown	*ON, GGN		The Lonely Guy	*	
	The Satan Bug		Indict and Convict	TV		Runaway	*	
	Von Ryan's Express		QB VII	*TVMS, EA, G N		Supergirl	*	
66	The Blue Max	*	S.P.Y.S.		85	Baby: Secret/Lost Legend		
	Our Man Flint	*	A Tree Grows In Brooklyn	TV		Explorers	*	
	The Sand Pebbles	*ON	Winterkill	TV		King Solomon's Mines	*	
	Seconds		75 Babe	TV, EA		Legend	*European release	
	Stagecoach	*	Breakout			Rambo II	*	
	To Trap a Spy		A Girl Named Sooner	TV	86	Hoosiers	*ON	
	The Trouble With Angels	*	Medical Story	TV, theme		Link	*	
67	The Flim-Flam Man		Reincarnation of Peter Proud			Poltergeist II	*	
	Hour of the Gun	*	Take A Hard Ride		87	Extreme Prejudice	*	
	In Like Flint	*	The Terrorists	*		Innerspace	*	
	Warning Shot	*	The Wind and the Lion	*ON, GN		Lionheart	*	
68	Bandeloro!	*	76 Breakheart Pass		88	Criminal Law		
	The Detective		Logan's Run	*		Rambo III	*	
	Planet of the Apes	*	The Omen	*OA/Best Score, ON/Best Song, G N		Rent-A-Cop	*	
	Sebastian	*				Warlock	*	
69	The Chairman	*	77 The Cassandra Crossing	*	89	The 'Burbs		
	The Illustrated Man		Contract On Cherry Street	TV		Leviathan	*	
	Justine	*	Damnation Alley			Star Trek V: Shatner fails	*	
	100 Rifles		High Velocity		90	Gremlins 2	*	
70	The Ballad of Cable Hogue		Islands In the Stream	*		Total Recall	*	
	Brotherhood of the Bell	TV	MacArthur	*		The Russia House	*	
	Patton	*ON	Twilight's Last Gleaming		91	Not Without My Daughter	*	
	Rio Lobo		78 The Boys From Brazil	*ON		Sleeping With the Enemy	*	
	A Step Out of Line	TV	Capricorn One	*				

**JOHN WILLIAMS FILMOGRAPHY ENCORE AND UPDATE**

Even with the Goldsmith filmography, I still have extra space, so here is an updated Williams filmography. Using the Lone Eagle film composers guide and the SPFM Cue Sheet issue on Williams as references, I was able to fix up my earlier list into what follows, which should be complete. If you see any errors, let me know. I will generally not be reprinting any filmographies from the Lone Eagle book word for word, just in case I end up sued that way. Besides, that book only lists film, so the entry for Fred is only three films long, when Fred has scored hours and hours more material than that. Still, you won't go wrong with that guide. In any case, hope you enjoy the following. KEY: --soundtrack released. AA--academy award. ON--Oscar nomination. GA--Grammy award. GN--Grammy nomination.

59	Daddy-O		Jane Eyre		Jaws 2	*
60	I Passed For White		72 The Cowboys		The Fury	*
	Because They're Young		The Screaming Woman	79	Dracula	*
61	The Secret Ways		The Poisedon Adventure		1941	*
62	Bachelor Flat		Pete n' Tillie	80	The Empire Strikes Back	*ON,GA
63	Diamond Head	*	Images	*	81 Raiders of the Lost Ark	*ON,GA
	Gidget Goes to Rome		73 Man Who Loved Cat Dancing		Heart Beeps	*
64	The Killers		The Long Goodbye	82	E.T. The Extra Terrestrial	*AA,GA
	John Goldfarb, Please Come Home		Tom Sawyer	adapted	Monsignor	*
65	None But the Brave		The Paper Chase		83 Return of the Jedi	*ON,GA
66	The Rare Breed		74 Cinderella Liberty	*	84 Indiana Jones/Temple of Doom	*
	How To Steal A Million	*	Earthquake	*	The River	*
	Not With My Wife You Don't		Sugarland Express	86	Space Camp	*
	The Plainsman		Conrack		87 The Witches of Eastwick	*ON
	Penelope	*	California Split		Empire of the Sun	*ON
67	A Guide For the Married Man		The Towering Inferno	*	88 The Accidental Tourist	*ON
	Fitzwilly	*	75 The Eiger Sanction	*	89 Indiana Jones/Last Crusade	*ON
	Valley of the Dolls	*adapted	Jaws	*AA	Born on the 4th of July	*ON
68	Sergeant Ryker		76 Midway		Always	*
	Heidi		The Missouri Breaks	*	90 Presumed Innocent	*
69	Daddy's Gone A-Hunting		Family Plot		Stanley and Iris	*
	The Reivers	*	Black Sunday		Home Alone	*ON
	Goodbye, Mr Chips	adapted	77 Star Wars	*AA	91 JFK	soundtracks most likely
70	Story Of a Woman		Close Encounters/Third Kind	*ON	Hook	to be released
71	Fiddler on the Roof	*AA	78 Superman	*GA,ON		

### SOUNDTRACK QUIZ - FROM DAVE HAROLD

Mix and match, and good luck (answers below):

1. Bird	a. Buena Vista [baby?]
2. Cocktail	b. RSO
3. Gandhi	c. EMI
4. New Jack City	d. Columbia
5. Fame	e. Elektra
6. Pretty Woman	f. Stanyon
7. Rain Man	g. RCA
8. Fantasia	h. Capitol
9. Dances With Wolves	i. Giant
10. Gone With the Wind	j. EPIC

### FINAL WORD

This is the space I fill up monthly to nicely offset Dave Harold's trivia quiz for cosmetic reasons. As always, I'd like to thank all the "VIP's" involved in the industry for their help in my putting out this newsletter, and I apologize if I don't know what I am doing—the truth is, I often don't, and I do improper things. But I am trying to learn the etiquettes of the industry, and I apologize for any wrongdoings. I thank everybody who has taken the time to read my newsletter, as it is a great thrill that my writing & compiling is read all over the world by people who are important and people whose work I have admired. Thank you, and please remember, I'm trying.

1-01 .j-Q .s-8 .d-7 .o-d .d-2 .i-4 .g-E .e-S .b-1

# SCORER

Send reviews to: ANDY DURSIN \* PO BOX 846 \* GREENVILLE RI 02828 \* USA

NOVEMBER 1991, #10

Despite a strong start, the Fall film season has been very slow, with few good movies and notable scores to mention. However, things will undoubtedly pick up in November as the big Holiday rush approaches. In the meantime, several re-issues of past soundtracks are just being released and some of them appear in this issue. So keep

sending in your material, and remember to include for the benefit of others the following when reviewing:

Running time, # of tracks, composer, record company & label number, 3-digit recording code (AAD, ADD, DDD if listed), booklet notes, extra tracks anything special about the release that you're reviewing.

### NEW RELEASES

**FREDDY'S DEAD: THE FINAL NIGHTMARE.** Music by Brian May. Varèse Sarabande CDs and tapes (orchestra release: VSD/C-5333). 27 tracks /// Let's cut to the chase: major disappointment. The score is a bland, insipid mix of synths and orchestra. Sections of Moussorgsky's "Night on Bald Mountain" are interwoven, insulting a great, timeless composition. Only in the final tracks does the music suddenly become listenable, but not quite enjoyable. Maybe it works in the film. I haven't seen it. D-  
-Brian McVickar

DiCola's music for "Transformers: The Movie" in 1986. A+  
-Brian McVickar

This turned out to be quite popular among club members, but I'm afraid I'm going to have to agree with Andy—it's mostly electronic "beats" that get old fast. The T-1000 theme is fantastic, but the main title seems watered down this time around. Fiedel's score for the first film was appropriately low budget to match the visuals; now, he had to match a \$90 million film with the same equipment, and on its own I don't think it works. However, it left me a nervous wreck in the theater, and supporting the film is a soundtrack's first priority. B-  
-Lukas Kendall

**TERMINATOR 2.** Music by Brad Fiedel. Varèse Sarabande CD, tape (VSD/C-5335). 20 tracks-- 53:45///

**OMEN IV: THE AWAKENING.** Music by Jonathan Sheffer. Varèse Sarabande CD, tape (VSD/C-5318). 15 tracks-- 32:45/// It should come as no surprise to anyone that this score is of lesser

Far superior to the original "Terminator" score, Fiedel's music is filled with overpowering emotions ranging from tender ("Desert Suite") to violent ("Terminator Revives"). It is one of the most textured and well-organized synth scores ever created, since perhaps Vince

quality than Goldsmith's classics, but it's not that bad for a television score. I've never seen the movie itself, but I hear it's awful. There are some overused musical phrases contained in some tracks and a lot of it is similar to Danny Elfman's works. Sheffer puts together some nice string passages, though. The liner notes contain comments from former Sarabande producer Richard Kraft. C+ -Brian McVickar

**JAWS 2** (1978). Music by John Williams. Varèse Sarabande CD, tape (VSD/C-5328). 14 tracks-- 41:22/// Finally! The first official release on CD of John Williams' classic "Jaws" music comes with Varèse's re-issue of "Jaws 2," the 1978 sequel that Williams wrote an exquisite, lyrical score for. Although the original "Jaws" theme is back, the rest of this score is all-new thematic material, similar to Williams' "Star Wars" and Indy Jones sequel scores in that respect. Williams presents different themes and styles here, ranging from suspenseful during shark attacks to lyrical and moving, the End Title being an prime example of that. Varèse's digital remastering is flawless, backed by interesting booklet notes and packaging. "Jaws 2" is another example of why Williams is regarded on a level above most every other film composer working today. A -Andy Dursin

**THE THREE MUSKETEERS** (1974). Music by Michel Legrand. Bay Cities CD (BCD-3013). 14 tracks-- 34:56/// A new re-release of Legrand's action-packed score for the 1974 Alexander Salkind camp/spoof version of the Dumas novel that starred an all-star cast and was followed by a pair of sequels. Legrand uses period ensembles (recorders, flutes, and violins) in addition to a full orchestra here, presenting playful action cues with triumphant marches and scherzos. Bay Cities' remastering contains a lot of tape hiss in addition to other problems that were no doubt caused by the equipment that produced the original recording. But even that can't really detract from an otherwise highly recommended release. A- -Andy Dursin

**ROBIN HOOD**. Music by Geoffrey Burgon. Silva Screen CDs and tapes (FILMC/CD-083). 10 tracks-- 38:27/// This is the score to the Patrick Bergin "Robin Hood" that was released to theaters in Europe and shown directly on TV here in the U.S. Burgon's music, as compared to Michael Kamen's score for "Prince of Thieves," is slower but richer in many respects--there is more ethnic instrumentation here and development of thematic material in this score than in Kamen's, which is more conventional melodramatic movie music. On the other

#### MEMBER REVIEWS

**MAXIMUM OVERDRIVE** (1986). Music by AC/DC (This is not a soundtrack--check under "WHO MADE WHO" in the AC/DC section for the release). Atlantic LP, CD, tape (CD-81605). AAD. 9 tracks-- 38:10/// AC/DC! AC/DC! AC/DC! This is both a soundtrack and an AC/DC album. As a soundtrack, it captures the film's atmosphere, and the music was well chosen from previous AC/DC albums (except 3 new songs for the film), making it a sort of greatest hits album. Definitely recommended to hard rock fans. A+ -Jeff Szpirglas

**MASTERS OF THE UNIVERSE** (1987). Music by Bill Conti. Varèse Sarabande CD, tape (VCD-47300). 11 tracks-- 42:52/// A well-done appreciation for other big name film scores like "Star Wars," "Star Trek," and "Superman." The opening and closing themes are by far the best on the soundtrack, and track 9 - The Power of Greyskull is also good. Basically, the music is effective without the film, but as in most scores, it can't compare to how it is in the theatre with all of the action. Still, it is a good CD, and I'm glad I bought it. B+ -Jeff Szpirglas

**LIFEFORCE** (1985). Music by Henry Mancini. Varèse Sarabande (hey, what isn't?) CD, tape (VSD-5320). 11 tracks-- 37:14/// I bought this because I loved the main title which is on Star Tracks II, a Kunzel comp-folks, don't do that. The main title is fantastic, but unfor-

hand, Kamen's action music is much more exciting than Burgon's battle themes. Overall, a recommended soundtrack that builds slowly and amounts to an ambitious score that, although it never completely succeeds, is worth the effort to listen to. B -Andy Dursin

**THE ADDAMS FAMILY** (1965). Music by Vic Mizzy. RCA/BMG CDs and tapes (RCA 07863 61057-2). ADD. 13 tracks-- 28:07/// Re-issued no doubt to coincide with the release of the upcoming theatrical updating/remake, this TV score is one of the most familiar pieces of music to viewers, and really is a great deal of fun to listen to. Unlike a lot of '60s styles of music, Vic Mizzy's music here holds up well--Mizzy creates a different theme for each Addams Family character, a distinct melodic trademark that blends '60s pop, jazz, and a chorus into a delightful soundtrack that's one of the more pleasant listening experiences I've had recently. The stereo remastering is excellent, the booklet notes are interesting--overall, a fine package. B+ -Andy Dursin

**TORN CURTAIN** (1966). Music by John Addison. Varèse Sarabande CD, tape (VSD/C-5296). ADD. 12 tracks-- 29:49/// This is a lesser-known work by one of the most underrated of the classic film composers. It's a feisty score with all of the best music from the film and a distinct Russian flavor, even though it is somewhat repetitive and is just under a half-hour long. The "End Title" includes the Jay Livingston-Ray Evans song "Green Years" which was based on Addison's love theme--and really isn't all that bad. This soundtrack is largely for collectors of the classic film composers; it's not for everyone. A- -Shane Pitkin

**PSYCHO** (1960). Music by Bernard Herrmann. Unicorn-Kanchana CD (UKCD 2021). ADD. 39 tracks-- 58:17/// "Psycho" is a classic among film scores, and this disc contains the complete score as conducted by the composer in 1975. Noted for employing only strings, it is a gripping, agitated score which is more often copies than any other horror score. The liner notes are identical to those in the original LP release and are extremely detailed; every cue is named and discussed. A fascinating soundtrack which should delight fans of film music, Herrmann, and Hitchcock. A+ -Shane Pitkin

tunately the rest of the soundtrack doesn't quite live up to it, from a thematic point of view, at least--the use of full orchestra with lots of strings to create a beat is overwhelming & fantastic. Despite the full orchestra with choir, however, this strikes me as a Star Wars without any themes, but I'm sure I'd like it more in the film. One thing this soundtrack does prove is that Henry Mancini is capable of *everything*, from jazz to popular tunes to 100% orchestra, and his talents continually amaze me, so that I know anything Mancini has got to be good, and that's still true to some degree here. B -Lukas Kendall

**MANCINI'S GREATEST HITS** (1989 comp). Music by Henry Mancini, conducted by Erich Kunzel, Cincinnati Pops Orchestra & Henry Mancini Chorus. Telarc CD's, cassettes (Telarc CD-80183). 24 tracks-- 67:52/// It's Mancini, and it's Kunzel--that's enough for me. Featuring the Thorn Birds suite mentioned in the member communications section, this also features about all of Mancini's classic tunes, from Pink Panther to Peter Gunn to Moon River. I don't particularly care for the chorus pieces, which are rather early 60ish, like from Yogi Bear's 1st Christmas, but Mancini's faster compositions, including some concert pieces, are great. As always, this is packaged with lots of notes from the folks at Telarc. This is a great way to get the best of Mancini; whether you like Mancini is the question--I do, and this was a great find. A- -Lukas Kendall

#### MAIL BAG

Brian McVickar finishes off the Horner debate with some comments about Horner as well as Alan Silvestri.

There are a few things I'd like to respond to: first on my list--James

Horner. It's true that his music sometimes seems repetitive, but I believe it to be his style. It's the same way for Silvestri because he also uses the same instrumentation and rhythms in his scores. Horner's music is usually packaged with heartfelt emotions (there are

some exceptions) that put a lump in my throat and tears in my eyes. This is evident in "Brainstorm," "Glory," "Field of Dreams," "The Land Before Time," "The Rocketeer" and others. Some of his best music comes during the intimate moments of his scores: "Lonely Christmas," "Night Mists," "Whispering Winds" and countless others. His scores for Star Trek II and III are not similar to each other at all. One has an abundance of heavy action cues while the other is filled with softer, more emotional instrumentation and textures.

As for Silvestri, his "Abyss" score is one of his best, along with AROUND THE HORN

This pretty much a response section for anything that you see printed in SCORE, and will be an informal "Debate"-type running feature here. respond to any of the comments you see in "AROUND THE HORN" and they'll appear appropriately in this section.

FIRST OFF, I'd like to personally respond to Lukas' five excellent questions posed in the last issue. The following are just my opinions and in no way reflect the views or opinions of the management of this station or the ownership.

1) *Do you think it would be good or bad if John Williams ever scored Star Trek?* Well, I honestly have a few responses here. First of all (aside from the fact that Williams would never score it anyway), I believe that Williams' music would be fantastic. All of the Trek scores by done by Goldsmith, Horner, and Rosenman owe a little something to STAR WARS in the first place (as do all of the movies, seeing that STAR WARS in 1977 started off a wave of sci-fi space adventures, ST:TMP among them), so I feel a little bit that Williams' music wouldn't be that different than Goldsmith's, or Horner's, or Rosenman's. The style would be the same, but the music would be better.

2) *Would Trek IV have been better served by a Horner score?* No way. I've said it before, and I won't go on--but TREK IV is the superior Trek film and the score by Rosenman fits it perfectly. It's light, energetic, and extremely well-done. Horner's serious, somber notes would have never worked in TREK IV.

#### SCORE UPDATES

*Updates from Lukas*--these arrived too late for Andy to include it in SCORE, but for the sake of getting the ball rolling I'll tag it on here. Jeff Delk has been nice enough to tell me some short and sweet answers to the debate questions I ran last issue and that Andy has responded to here.

*On Leonard Rosenman:* "I know nothing of the man except that his Trek IV score is my favorite of all the Trek movies. What he says

#### MORE UPDATES - POLLS & POLLS

*More updates from Lukas*--Besides our Score of the Year awards coming up, some polls have been suggested by STC members.

First of all, Rob Marsh was pondering what scores are considered the very best among popular composers like Goldsmith and Williams. So, pick a composer, and you can pick as many as composers you want, and list 2-3 of what you feel to be the absolute greatest works of that composer. Listing more than 2 or 3 works of one composer will complicate things. Send your list of com-

poser name and 2-3 best works in to Andy and they'll be typed up as soon as we can get enough responses for a good size sampling.

Next, Neal Tauferner has suggested a poll which will help in determining which record companies we should flood with letter writing campaigns. Pick about 10 titles, more or less than 10 doesn't matter in this poll (just don't pick 30), that have never been released on CD that you think should be, like Jaws, for example. Neal has started us off with his ten:

1. Lillies of the Field - Jerry Goldsmith
2. The Wild Bunch - Jerry Fielding
3. The Cowboys - John Williams
4. Lonesome Dove - Basil Poledouris
5. Journey of Natty Gann - James Horner
6. Nevada Smith - Alfred E. Newman
7. Friendly Persuasion - Dimitri Tiomkin
8. The Sand Pebbles - Jerry Goldsmith
9. Hawaii - Elmer Bernstein
10. Monte Walsh - John Barry

Respond to these two polls to Andy as soon as possible, and we'll see how the results are.

#### FINAL NOTE FROM LUKAS ABOUT SCORE

In the beginning, reviews were often of mixed quality, praising much but saying little. Review requirements developed to get the reviews on tracks--now, the reviews are on track, but no one's writing! Now that it's pretty established how things are best, we've

effectively lifted the barriers on what you can review and what articles you can write. We need all the material we can get, so no matter what you may want to write, send it in and we'll see what happens. Otherwise SCORE may turn into Andy and I filling it all up

ourselves and that defeats the purpose of having member reviews. What is your opinion of rock scores? What do you consider the very best of certain composers? What are your opinions of such and such? Tell us--we need your material!!!

**WHAT IS THE VARESE SARABANDE LOGO?** According to Varèse themselves, it's "just an ink blot." Kind of a let down, isn't it? ONE WORLD RECORDS' ADDRESS: 1250 West NW Highway Suite 505 \* Palatine, IL 60067 \* 708-934-0870 \* Write for catalog.

"Predator 2." The beginning choral does not resemble "Brainstorm" at all and his music perfectly captures the mysteries and beauty of the oceans. His "Future" scores are great, but the one for "Part II" is basically a rework of music from the original with hardly any new material.

Finally, Kamen's "Die Hard 2" score deserved at least an A-!! It has plenty of memorable cues and motifs ("The Runway" and "The Doll," for example) is an overall great soundtrack. -Brian McVickar